

ling himself with the palette or the chisel: it would save, too, an immense deal of criticism.

If art were reduced to clearly defined principles, many of these evils would be obviated, affording, as it would, the standard by which the artist might estimate his own shortcomings, with a greater degree of certainty than that of comparing his own works with those of another, especially as courage is not often possessed to make the comparison with those greater than ourselves; and it is from such only that we can possibly expect to derive improvement.

"Rules," writes an authority, "are fetters only to men of no genius." This would need no comment (if it were not for the prevalence of mysticism), it being the characteristic difference between ignorance and genius, that the attempts of the former are subject only to caprice, whilst the latter are founded on universal principles, or it would never be acknowledged as such.

Is not a rule a fixed correspondence between cause and effect? How, then, can any one act otherwise than capriciously, who knows not the effective use of his materials. Is there a particle in the universe unsubjected to law? Is there aught in external nature which, in producing a constant effect on mankind, does not give a rule by which he may be again similarly affected? Do we not know, from our intercourse, that there are rules by which the sympathies and tastes common to mankind may be influenced? Does not man, in all his investigations, discover rule? Genius must consist, then, in the effective use of them, as it therein imitates the universal in its workings; and in proportion as man ascends towards the infinite in knowledge (which, from being limited, he can never attain), the more extensive will be his power, not only of imitating, but of re-combining.

The artist perceiving, then, that he cannot effect any extensive purpose without making use of a rule of nature, will have a just right to conclude that the best means of comprehending the science of art will be in the deep study and understanding of science in general. It is much to be desired that the system of scholarship should exist to a greater extent than it does at present; and too often the experience of a life is lost to a rising generation. It is, moreover, the fashion for each student to pursue, self-satisfied, his own peculiar course, without a guide to lead him through the intricate paths, and prevent him falling into the labyrinth of error.

It is a prevalent fault to regard with a blind veneration the great artists of the past, and to esteem them each as the development of an individual life, forgetting how many steps were hewn by others, by which they ascended to a certain degree of excellence before they commenced their own labours, and in the end attained to the climax. To these have been connected the name of a Phidias, a Michelangelo, and a Raffaele. There is a tendency on this account to over-estimate, instead of viewing them as the result of a number of favourable circumstances, some of the most important of which were, no doubt, the traditional instructions which, as pupils, they received from their masters, who, in their day, were advanced after the same manner. Would it not be beneficial if all men regarded both themselves and others as instruments of progress—mere workers in the great scheme of things—than be wrapt up in the contemplation of their own greatness—looking idly up, instead of proceeding industriously onwards—never resting satisfied that they have done enough to advance the cause of truth, for it will be seen that every age has believed it has attained to that of "wisdom," in which the next discovers but the folly of youth?

In conclusion, having to the best of our knowledge recited the various influences which operate on the fine arts, it may not be irrelevant, in observing the want of concord which prevails, so injurious to the profession, to remind its members that "union is strength."

W. CAVE THOMAS.

**BETTER LATE THAN NEVER.**—A Correspondent says, that the venerable church of Llanfrynach, near Cowbridge, having been to a considerable extent restored, was re-opened for divine worship (after a lapse of 150 years or more), on Sunday the 27th ult.

#### SHEFFIELD SCHOOL OF DESIGN.

WE watch the proceedings of the School of Design in Sheffield and our other principal manufacturing towns with great interest, and are most anxious that the fairest trial should be given them, and the efforts made by Government in this respect aided by the inhabitants.

On the 7th inst. the annual meeting of the Sheffield School was held, Lord Wharmcliffe in the chair, when a report was read, stating that larger premises were being fitted up for the school; that candidates were at this time waiting for admission; that some of the pupils had been admitted to study in the botanical gardens; that the council had the satisfaction of frequently receiving the testimonies of many manufacturers as to the increased intelligence and artistic knowledge displayed by those young men in their employment, who are receiving instruction in the school; and they appealed not to the manufacturers alone, but to all classes of the community for assistance.

The chairman made a very good address. After praising the works exhibited, he said—I am sure I need not enlarge on the immense advantages obtained by giving to artisans of the town the skill which the execution of such works as we now witness display; but I think it doubtful still whether the nature, benefits, and objects of the school are fully appreciated by those connected with it. I do not mean to underrate at all—far from it—the value of such acquirements as are exhibited in these works. I have said that they are of great value. An artisan who has the power of drawing correctly, and who has access to such subjects of study as this institution affords, has great advantages over one who has not such opportunities. But I think it desirable to remind all connected with such establishments, that this is not the whole, or the most important object to be achieved by such institutions. Let us recollect the title of them—that very title shews that they are not merely academies for drawing or modelling, but schools of "design." What is meant by such a term? It means a school which not only gives the power of executing such works, but of designing, inventing, and composing such combinations of art, and producing such original works as those exhibited in that room. That is the great object intended, and it is to that (on the part of the master and all connected with the institution) that the attention of the pupils must be directed; for we cannot go on for ever copying works: we must form new combinations, and improve on the subjects handed down to us, and multiply the many sources of beauty which decorate the different subjects of life. We may depend upon it that what we should look at principally is not merely skill but the formation of taste, which is one of the most difficult of all objects in connection with the arts.

His lordship pointed out the necessity of educating the mind to perceive and appreciate the beautiful. He said, it is to acquire such efficiency as to enable the mind of the pupil to extract the beauties, and combine them, and present to the eye that which is agreeable, that these institutions are established; and if this is obtained, immense advantages will be acquired by the trade they are in connection with; by the community among whom they are to be found: and the country will think it wise to give its funds to support such institutions. I cannot see why this country should be behind others in the possession of those acquirements which it is the object of these schools to impart. Above 100 years ago one of our greatest poets exclaimed—

"O, when shall Britain, conscious of her claim,  
Stand emulous of Greek or Roman fame?"

I think that instead of Greek and Roman fame, we may say French and German fame. At present we are unable to compete with them in matters of art. Why should this be? We are not behind them in emulation, or the exercise of the understanding. Those who go abroad will scarcely ever find themselves on a foreign steamer or a railway but they meet with English engineers, and skill from England, which is thought necessary to superintend their establishments. Why, then, should there be one department of industry, or I should rather say one branch of the exercise of the understanding, in which we are behind other

nations? Depend upon it there can be no sound reason for it: it is a want of education in that particular branch of knowledge—it is a want of the habit of mind for contemplating the beautiful; and unless we can attain this point for all those concerned in the operations of this country, and enable them by their own knowledge and habits to investigate different forms—until we can give them that benefit we shall not be in a position to vie with other countries.

Alderman Dunn, in urging the manufacturers to assist the school, combated the absurd and short-sighted objection made by some to the school to this effect:—"We are established in business, we have capital, and can command skilful artisans; and these institutions, by raising up competition, take away part of the advantages of which we are in possession." Such observations appeared pitiable in the extreme; so contrary to every honest and good feeling of our nature, that they might be sure, without resorting to any metaphysical argument, that there was some hitch in the matter. Mr. Dunn continued, I take it that with regard to the prosperity of the district, they are so bound together one to another, that the prosperity of the meanest person to a certain extent affects the position of the wealthiest individual, and that persons in the working-classes cannot be educated, instructed, or raised in their class, but every class above them is also raised in proportion. "The moral welfare of a great part of our fellow townsmen is to a considerable extent bound up with the prosperity of this institution. You cannot give a young man a love and taste for art, but you raise his moral education; and therefore looking at both the money and moral parts of the question, I feel that the welfare and prosperity not only of the working classes, but the masters and manufacturers of Sheffield, is considerably involved in the success of this institution, and in raising up a higher appreciation of art than now exists."

Thanks being voted to Mr. Mitchell, the head master of the school, with many complimentary remarks on his efficiency,

Mr. Mitchell in his reply, very properly pointed out that more time and study are required to make an artist than are usually given. He said,—With regard to the great superiority of the English over the French and Germans, your lordship remarked, our engineers and mechanics are sent over all the world, and no doubt such is the case, but the reason is, our mechanics take time to learn and to become proficient in their work—they labour under skilful masters, with greater assiduity and more intelligence—therefore, they have more extended experience than continental manufacturers. On the contrary, the French artists labour as hard as the English mechanics. I can speak to this fact, having myself been educated three or four years in France. My hours of study were from six in the morning until eight or nine at night—12, 13, or 14 hours a day, and this not merely for days, or months, but for years. This will account for the superiority of France over England in this department. The drawings now exhibited are executed by pupils who come tired to the school for an hour or two each evening, and are worthy of admiration. The object of this school is to bring up young men to be accomplished designers; but an accomplished designer is not—to use a common expression—made as a Birmingham button, but only by assiduous study: he must be an intelligent man, and conversant with history; he must give his whole time to the study of art if he wish to be an accomplished artist or designer; and it is almost impossible to have an accomplished designer who devotes but six hours a week to the study. How can you expect under such circumstances to compete with French artists who labour twelve hours a day for years before they offer to gain a single sixpence?

**FIGURES.**—If you multiply any given number by itself, say 8;—thus  $8 \times 8 = 64$ ; then take one from the multiplier, and add it to the multiplied, the product will always fall short by one of the former product. Thus, 1 from  $8 = 7$ , 1 added to  $8 = 9$ ;  $7 \times 9 = 63$ . And this rule appears to extend to all numbers, large or small.